

AMAZON ORIGINAL

# THE AERONAUTS



**Starring: Felicity Jones, Eddie Redmayne**

**In Theaters  
December 6 On Prime  
Video December 20**

**101 minutes | 2019  
For press materials, please visit**

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*'Throughout history, dreamlike stories and romantic adventures have always attached themselves to balloons. Some are factual, some are pure fantasy, many (the most interesting) are a provoking mixture of the two.'*

Richard Holmes, FALLING UPWARDS

## **SHORT SYNOPSIS**

In 1862, daredevil balloon pilot Amelia Wren (Felicity Jones) teams up with pioneering meteorologist James Glaisher (Eddie Redmayne) to advance human knowledge of the weather and fly higher than anyone in history. While breaking records and furthering scientific discovery, their voyage to the very edge of existence helps the unlikely pair find their place in the world they have left far below them. But they face physical and emotional challenges in the thin air, as the ascent becomes a fight for survival.

## LONG SYNOPSIS

*5 September 1862*

AMELIA WREN (Felicity Jones) rides through the streets of London in a carriage looking wistfully skywards. She stops the carriage and tumbles out in a panic. ANTONIA (Phoebe Fox), her sister, reassures her that after all she has been through, it's not too late to change her mind.

A young boy, CHARLIE (Lewin Lloyd), runs past and sneaks into the Vauxhall Pleasure Gardens, passing crowds and fairground rides until he sees the Mammoth: an enormous red-and-white-striped silk gas balloon, measuring 93,000 cubic feet, 80 feet tall and 55 feet wide.

JAMES GLAISHER (Eddie Redmayne) is in the balloon basket, checking his scientific apparatus, annoyed that Amelia is late. His old friend and colleague, JOHN TREW (Himesh Patel), is worried about the ominous clouds above, but James is only concerned with getting in the air.

The crowd cheers as Amelia appears, riding on top of her carriage roof. Resplendent in a dress adorned with feathers, she is a star balloon pilot and her fans love her. The show has begun.

She swings onto the stage and cartwheels into the unsuspecting arms of the strait-laced scientist, James. Momentarily distracted by the memory of a man, PIERRE (Vincent Perez), she regains her composure, and whistles her dog Posey onto the stage. Amelia proclaims to the crowd that today a balloon will ascend higher than ever before and history will be made. As the crowd roars and fireworks go off, Amelia throws down a sandbag and the balloon starts to rise. The sky awaits.

*400ft. Rising 400ft/min. 25C / 77F*

Amelia continues her show from the air, dropping Posey out of the basket in a tiny parachute. She dismisses James's tutting over her frivolous showmanship on a serious expedition.

As the balloon passes over the Greenwich Observatory, James thinks back to when he and Trew sat on that very roof, watching a balloon in awe and dreaming of one day being in the sky.

He has been trying to lobby the Royal Society for money to undertake a balloon expedition. He is convinced that by analysing atmospheric conditions, there might one day be a way to predict the weather – an idea which many at the Society find ludicrous. His application for funds is rejected.

James's father ARTHUR GLAISHER (Tom Courtenay) does not feel that James's weather predictions are the best use of his education, whilst ETHEL GLAISHER (Anne Reid), James's mother, is more supportive of his work. James and Arthur argue – is James's theory worth risking his reputation?

*5,700 ft. Rising 400 ft/min. 18C / 64F*

In the balloon, Amelia changes out of her show costume into oilskins. James is busy taking measurements and sending them back to London attached to carrier pigeons. The balloon is swallowed into a dark cloud, as Amelia

remembers Pierre. James admits that the air pressure is changing faster than he had anticipated. A flash of lightning strikes. They are headed into a storm. Thunder jolts the balloon.

*7,200 ft. Rising 400ft/min. 10C / 50F*

James is flustered that his readings did not predict a storm. The lightning is precariously close. The rain starts lashing down, sending the basket into a spin, but still James continues his work. They are

thrown about in the basket and Amelia hauls James to the floor. James begs for them to continue regardless of the conditions and Amelia reassures him, saying the safest way is to rise above the storm. She slices off some bags of ballast.

*9,000ft. Falling 400 ft/min then rising 600ft/min. 7C / 44F*

The balloon hits a pocket of cold air and suddenly drops. Amelia, James and the equipment are sent flying. James lands back in the basket but Amelia has been thrown out, and is hanging on for dear life by a rope. James manages to lean over and pull her back to safety. The two take cover as the balloon gradually rises out of the storm, into a beautiful cloudscape.

Back in the Pleasure Gardens, John tries in vain to spot the balloon through a telescope. He has a conversation with Charlie, after which Charlie spots the Mammoth – by now a distant speck.

*13,500ft. Rising 350ft/min. 1C / 34F*

Thousands of feet above them, Amelia climbs up into the hoop to fix the storm damage. James is mesmerised by the sight of an aureole – a full-circle rainbow. When he points out that they are alone in a silent sky, both aeronauts shout at the clouds in joy. The balloon enters another cloud, which conducts sound from the street below; Amelia is overwhelmed with memories of Pierre.

Amelia and James had first met at a society gathering that Antonia had to persuade her sister to attend, two years after her husband Pierre's death. James introduces himself to her and tries to persuade her to take him up in a balloon. He wants to conduct ground-breaking experiments in meteorology to prove his belief that weather patterns can be forecast, but he needs a fearless aeronaut to help him. She is dubious, but her interest is sufficiently piqued by James's passion that she dances with him. She realises that he's at the party under false pretences, but he persuades her to join his expedition by saying that his discoveries could save lives. Antonia is dismayed at Amelia's decision to fly again, especially with a man who has never been in a balloon before. She accuses Amelia of using the air as a way of escaping her problems, and says she needs to find a way to be happy on the ground.

*19,400ft. Rising 500ft/min. 0C / 32F*

Amelia is tending to the cut on James's forehead when they are surrounded by a swarm of butterflies. It is a sight to behold. Afterwards, Amelia opens up a little about her relationship with Pierre.

In a flashback, Amelia's conflicted feelings about Pierre's death cause her to pull out of the expedition, to James's horror. The same night, he returns to his parents' house – his father's mind is failing, and he fails to recognise James at first. The two share a moment of understanding when Arthur allows James to stargaze with his telescope. Arthur gives James a pair of binoculars to use on his expedition – James is too ashamed to admit that Amelia's decision has put the voyage in jeopardy. Desperate, he appeals to CHARLES GREEN (Thomas Arnold) for help. Green scornfully declines.

*23,000 ft. Rising 600ft/min. -6C / 21F*

The Mammoth is coated in a thin layer of ice as the two aeronauts break the height record – they have reached higher than anyone has ever been before. They are overawed with their achievement. As the balloon continues to rise, James admits that he did not pack his extreme weather gear having



prioritised his instruments for the weight allowance. Amelia is stunned. She insists that they start their descent, but James is desperate to set their record so high as to be unbreakable. Amelia is concerned for James's wellbeing having already seen one man, Pierre, die in the air. She argues that his mission is not purely about science but about proving himself to his doubters. Regardless she is convinced to continue.

She is reminded of the moment John persuaded her to change her mind and fly with James. He brought her a copy of James's book on the formation of snowflakes, and told her she had a responsibility to help him – not everyone gets the chance to change the world.

Amelia then visited Pierre's grave. As snow started falling, she reconsidered the flight.

*27,600ft. Rising 600ft/min. -15C / 5F*

James tries to conceal how terribly cold he really is. Amelia now must help him take measurements. She is concerned that the silk balloon could rip at any time. Heedless of the dangers, James – who is now showing signs of high-altitude hypoxia – begins to throw things from the balloon in an attempt to go even higher. The two fight in the basket.

*29,600ft. Rising 700ft/min. -18C / 0F*

James begins to bleed from the nose. Amelia says that she does not want to die today but James retorts that her own husband once put her life at risk. At least the risk they are taking today is not for pure spectacle, but for science. Amelia slaps James; he knows nothing about Pierre's death. She was the pilot of the balloon in which Pierre died and it was she who pushed for them to go higher. The balloon ripped, causing the balloon to plummet. In order to make the basket light enough to save Amelia's life, Pierre jumped to his death. She fought hard for her position, but James should not repeat her mistakes and be responsible for another's death.

James is struggling to breathe and passes out from hypoxia. Amelia tries to pull on the valve line, but it is frozen. Her only option is to climb to the top of the balloon to release the valve.

*32,400ft. Rising 1000ft/min. -22C / -8F*

With huge difficulty, Amelia pulls herself up onto the hoop from where she tries to reach up to the rigging. Her hands are rigid and black with frostbite but she hooks them over the rigging and hauls herself up. She begins to climb up the side of the balloon, now totally exposed. Pierre's voice comes to her warning against it. She loses her grip and falls backwards but is saved by one ankle hooking onto the rigging.

*35,800ft. Rising 1200ft/min. -28C / -18F*

Amelia pulls herself upright and with incredible determination continues to climb, inch by inch.

*37,000ft. Rising 1200ft/min. -30C / -22F*

Amelia summits the balloon: she is on top of the world. She breaks the frozen valve with her foot and lodges the valve open with her boot. She then collapses off the side of the balloon.

On the ground, a worried Antonia waits for news of the flight. Across town, Charles Green and other Royal Society members scan the skies for them without success.

*31,000ft. Falling 1000ft/min. -26C / -15F*

Amelia regains consciousness, and finds herself dangling by a rope more than 30,000 feet up. With a titanic effort, she swings until she can grab the basket, and sees that James is in a terrible condition.

*32,000ft. Falling 100ft/min. -22C / -8F*

As they drop, mercifully James comes around and even begins to retake readings. Seeing Amelia's blackened hands, he pours brandy over them and pays tribute to her immense courage. The two discuss their voyage, and what it might mean for those on the ground.

*16,00ft. Falling 3500ft/min. -1C / 30F*

Because the boot has kept the valve open and too much gas has escaped, the balloon is now descending too fast - such that the snow around them is falling upwards. They need to lose weight. James starts throwing everything out of the basket, but it's not enough. He tells Amelia to climb up to the hoop. They need to cut away the basket.

*7,500ft. Falling 4,500ft/min. 5C / 41F*

James cuts the ropes and perilously the basket drops.

*2,500ft. Falling 2000ft/min. 15C / 59F*

They need to lose still more weight and Amelia even proposes sacrificing herself. James is horrified and has an idea: they must turn the balloon into a huge parachute. They wrap their arms and legs amongst the ropes, James cuts them free of the hoops and they are wrenched upwards.

*800ft. Falling 100ft/min. 20C / 68Ft*

Even with their makeshift parachute, the wind is carrying them at high speed and the ground is coming at them far too fast. As they reach the treeline, James is thrown off. Amelia clings on for dear life until she emerges from the forest and crashes to the ground.

Coming to, battered and bruised, Amelia retraces their path in a desperate search for James. She finds him, in very bad shape but conscious. As they hobble off in search of civilisation, Amelia, in voiceover, explains some of the legacy of the expedition.

James's discovery of atmospheric bands of pressure formed the basis of our modern understanding of the weather. He was elected President of the Royal Meteorological Society 5 years later. Amelia, finally free from the burden of guilt over Pierre's death, lived a more contented life on Earth, but both she and James returned to the skies, in search of new adventures.

*On 5 September 1862, the Mammoth rose to the height of  
37,000 feet James Glaisher's altitude record stood for 45  
years*

*The record also stands today as the highest ascension level anyone has undertaken without the aid of bottled oxygen*

## ABOUT THE FILM

### Looking to the Sky

Cinematographer George Steel was listening to the radio and heard an extract from 'Falling Upwards' by Richard Holmes, a history of 19<sup>th</sup>-century ballooning. At the time, Steel was shooting "War & Peace" with Tom Harper, and suggested it would be a visual spectacle to make a movie all set in the sky. Harper then read the book and wrote to Holmes in early 2017 with the offer to option it as the inspiration for *The Aeronauts* script. "There have been so many stories of adventure, death-defying action and remarkable discovery in balloons over the past 200 years. We thought you could take aspects of some of these true stories and put them together to get an amazing combination, celebrating the extraordinary lengths humans have gone to in order to expand our knowledge of the world. It would also be a white-knuckle ride of a film!" Harper remembers.

Writer Jack Thorne was in the midst of preparing a play when Harper reached out to him to write the script. "I thought it was the best idea I'd read so said let's do it," Thorne explains. "We decided to develop and write it alone, until it was in a place ready to send out."

Producer Todd Lieberman of Mandeville Films had been a fan of Harper's critically acclaimed 2016 TV series "War & Peace," and had met with Harper previously to talk about working together.

"I could immediately see the cinematic scope of what this film could become and started to fall in love with what it could be," Lieberman recalls.

Having previously worked with Thorne on *Wonder*, Lieberman knew that the script was going to be one he would love to be involved with. "They were gracious enough to let me into their little *Aeronauts* family as it was being conceived."

Anchoring the story in James Glaisher's record-breaking 1862 ascent in the Mammoth, Harper and Thorne embellished the plot with events from other ballooning journeys. This included, for example, a flight taken by French astronomer Nicolas Camille Flammarion in which he described being surrounded by a swarm of butterflies. The key element of Glaisher's 1862 flight that was changed was the replacing of real-life aeronaut Henry Coxwell with Amelia Wren. Amelia is a fictional character inspired by the French aeronaut Sophie Blanchard,

the first woman to work as a professional balloonist and widow of ballooning pioneer Jean-Pierre Blanchard.

“I was surprised, but it was a brilliant idea: rather than have another bloke in the basket, let’s have a woman,” outlines Holmes. “It’s a wonderful way to combine history and imagination in order to produce a very exciting film.”

Lieberman was delighted by the script. “What I loved about it was that whilst there is the adventure and beauty of the sky, and the breathtaking nature of what’s going on up there, audiences also see the beautiful quiet moments. We have this serene period drama where two people find each other, mixed with this absolutely crazy action movie set in the sky. Those two elements together are what makes *The Aeronauts* so unique,” Lieberman explains.

Holmes adds, “The world of ballooning is sort of dreamlike. The script captures that feeling very well; that certain things are scientifically accurate and certain things are complete dream fantasies. The mix of it is very true to the spirit of ballooning.”

The film was mixed in Dolby Atmos by BAFTA-winning Re-recording Mixers Stuart Hilliker and Lee Walpole (*Les Misérables*). The film and Dolby Atmos are perfectly suited to each other, the format enabling us to sonically place the viewer directly in the balloon, immerse them in our world and allow them to really experience the journey.

### **Casting *The Aeronauts***

After the success of working together on *The Theory of Everything*, Eddie Redmayne and Felicity Jones were looking for another joint project. Their previous collaboration had seen Redmayne win an Academy Award® for his portrayal of Stephen Hawking, and Jones an Academy Award® nomination for her role of Jane Hawking,

With Jones and Redmayne already at the top of the filmmakers’ lists for the roles of Amelia Wren and James Glaisher, the scripts were sent simultaneously to their respective teams.

“We knew going in that these two actors had an undeniable connection that you couldn’t otherwise hope for. One of the challenges of the film is that 70% takes place in a confined basket,” Lieberman explains. “As filmmakers we needed to make sure that those two people had chemistry.”

Redmayne recalls what instantly drew him to the project. "Jack Thorne's script was really unlike anything I have ever read. I found it viscerally moving; it had a sense of wonder to it, which I found deeply fresh. We live in a time in which we are almost forced to look down and inwards. *The Aeronauts* was a story about dreaming to look up."

"The balloon in *The Aeronauts* is a symbol of hope," Jones interjects, "and in our current political climate, it felt like a very relevant film to be making; one which is full of optimism and the feeling that anything is possible."

The opportunity to play Amelia was one she couldn't turn down, as she continues: "Amelia Wren is an absolute live wire. She is a maverick that doesn't like to be contained or play by the rules. She is an absolute free spirit, which is why I loved her when I read the script and had great fun playing her."

After reading the script, the two actors readily signed up to work together again. "Eddie and I are like boxers," Jones continues. "We were so happy to be back in the ring together. We really push each other, constantly trying different things, not stopping until we've got something we're both happy with. It was great coming back to work with someone with such a familiar working method." Redmayne picks up the story. "It's so rare that you get to push an actor in different directions and to have the comfort of having great love and admiration for them. We have needed our mutual trust of one another to really push each other, and my God, we have needed it! This film was nothing if not intimate and intense. Poor Felicity! It has literally been like having to live with me in a tiny basket for many months."

For Harper, having two actors so attuned to one other was a blessing, as he explains: "They respect, admire and like each other immensely. It gave us a real head start as they trusted each other and knew each other's strengths and could play to those."

"Eddie is constantly surprising," Harper continues. "He gives you all sorts of options to play with, each one of them truthful in their realisation. He kept me on my toes, everything was constantly fresh."

About his leading lady, Harper enthuses, "Felicity was perfect for Amelia Wren. On the one hand she has fragility and vulnerability to her. Then on the other hand, she has immense strength. When you put them together, the results were incredible."

Both actors were equally complimentary of working with the director for the first time. “It’s been an absolute adventure working with Tom,” says Jones. “He is a director who really pushes you. He likes a real naturalism in the performances so he has created this environment where we could give the most believable performances we can.”

“I adored working with Tom Harper on this film,” adds Redmayne. “A huge amount of that is the fact that the story is deeply in his blood. It’s a story that has come from two great collaborators of his: Jack Thorne and George Steel. The story feels rooted in the three of them. So, when Felicity and I joined there was already such passion and fire and love for the film. There was a great sense of community and that bleeds onto the screen.”

### **Building the Mammoth Balloon**

Harper had one particularly big idea for *The Aeronauts*: to build a fully functioning and accurate replica of a 19<sup>th</sup>-century gas balloon. For that job, he needed production designers willing to take on the immense task. The team of David Hindle and Christian Huband stepped up to the challenge. “David and Christian were great. They had a meticulous attention to detail but were also able to see the bigger picture,” Harper says.

Recalls Hindle, “You think about a film set on a spaceship, your first thought wouldn’t be to build a spaceship and fly it. Tom’s point was that if you could, you should. So, we did!”

“It was a very beguiling idea to get behind,” Huband adds. “You want the grandeur and the spectacle. But all the variables of the weather, the potential to crash, and all the randomness of being up in the air - not to mention the balloon itself - definitely brought an interesting flavour to the film.”

Tasked with designing and building a gas balloon, the filmmakers reached out to renowned aeronautical engineer and pilot Per Lindstrand. Lindstrand, alongside Sir Richard Branson, has set two world records for distance and duration in a balloon: in 1991, the two piloted a balloon 10,880 kilometres from Japan to northern Canada; and in 1998 the pair flew for seven days from Morocco to Hawaii and covered 20,000 kilometres.

“They are incredibly interesting people to meet and are experts in the ballooning world,” Huband explains of the team at Lindstrand Technologies. “To work with the modern-day descendants of aeronauts did inform us as to what



the craft and art of ballooning was about.” Having worked on films in the past, *The Aeronauts* stood out for Per Lindstrand, as he explains.

“Before *The Aeronauts*, balloons captured on film were fake hot air balloons made to look like gas balloons. I’ve done many films before, but this film is something special. We built the world’s first true replica of an 1800 gas balloon. In most productions, it’s the cost that drives the process. With *The Aeronauts*, it was precision, performance and accuracy. Every single element has been accurately transcribed and researched to perfection.”

“We owe an enormous debt of gratitude to Per Lindstrand for building the Mammoth,” Hindle adds. “We are very lucky to have had the chance to work with him. It’s quite extraordinary; the balloon flies because of his technical expertise in his factory.”

Huband concludes, “I find myself reflecting sometimes on which projects of my career I’d want to relive because they’ve been so exciting. *The Aeronauts* already steals ahead of all of them, because when in your life do you get the opportunity to design a flying machine?”

### **Costumes, Hair and Make-up**

Academy-Award® winning Costume Designer Alexandra Byrne recalls her thoughts when she was sent the film script: “It was utterly charming; a delightful script about a woman’s journey to rebuilding her life.”

After having completed production together six months earlier on *Mary Queen of Scots*, Byrne reached out to her frequent collaborator Jenny Shircore to see if she would be interested in working together again. “Alex is brilliant,” Shircore says. “We collaborate on every detail together. She’s a great friend and guide to have. You can work on films where you hardly have anything to do with the other designers involved. But this production, we all felt like we were in the basket together. Rather than a look for the period, I did more research in respect to what would happen to people in the balloon and how their skin and hair would react to those temperatures.”

In the film, as the balloon ascends higher, Shircore worked to create incremental stages of weather-ravaged looks for Jones and Redmayne. She explains more. “With any humidity in the atmosphere, frost will start to form on their hair. There is a slow build-up to the actual frostbite stages. Early stages

are rosinness to the cheeks, a red tip to the nose, like anyone walking around on a cold winter's day."

For Byrne, her main challenge was the costumes for Amelia, a woman who doesn't abide by society's rules. "The big challenge was to think about how Amelia functions within the world. For a woman in that time who was stepping outside the boundaries of what was expected, she needed to have a look not so outrageous that she would be written off as mad and to balance it with the sense of propriety."

Byrne concentrated on written material, rather than the visual research of portraits more commonly undertaken. It was the diaries of female mountaineers and explorers of the time that helped form Amelia's look, one which steered away from the large hooped skirts seen in contemporary pictures. "That is quite an unreal idea on a mountain - you wouldn't be able to see your feet as you climbed. The reality is they would leave the village in a full-skirted dress, drop their hoops and skirts behind a rock, go climbing, then pick them back up on the way down to look like they had worn them the whole time," Byrne explains.

Jones comments, "A huge amount of work goes into the costumes. The team created Amelia's flight suit from their imagination, as no such thing existed at the time. It's a combination of flying leather and something a pilot like Amelia Earhart would have worn. It was very practical, but also had a little bit of eccentricity true to Amelia's character."

## **Taking Flight**

After building a replica 19<sup>th</sup>-century gas balloon, the filmmakers' striving for authenticity continued. "The thought was, the more we can do it for real, the more realistic it feels," Harper explains. "Tom's intent from the beginning was that the experience of the film was one that put the audience inside the basket of the balloon," Lieberman adds.

In order to accomplish that, as much filming as possible was captured up in the air - even the most death-defying scenes, including when Amelia climbs up the outside of the balloon. To achieve this in the most realistic way, the scene was filmed in three stages and cut together: firstly with Jones climbing the balloon in the studio; secondly using Helen Bailey, Jones's stunt double, climbing the balloon flying at 3,000 feet; and finally filming the skyscape at 37,000 feet out of a helicopter.

For Jones and Redmayne, filming whilst flying in a balloon was an experience neither will forget, as Jones explains. “It was absolutely majestic. To step into the balloon and take flight was so special. The wonderful thing about ballooning is that you never know what is going to happen or where you are going to land. You have to give yourself up to the air.”

“Balloons have always been an object of fascination. We were flying over Oxford one morning,” Redmayne recalls, “and people would be looking up and waving at us. The element of not knowing where you are going to land, of having to throw yourself slightly into the void, is why people find them so mesmerising. When you are landing a balloon, you just look for a field with a gate and hopefully no livestock and wish for the best!”

In the role of both Director of Photography and camera operator, Steel also faced the prospect of actually going up in a balloon to film. “In all honesty, my first feeling,” he remembers, “was one of terror! There was something primarily frightening to me about balloons, in that you’re let loose in the sky and have no idea where you might land.”

After a few flights, nervousness soon turned to wonder for Steel. “It’s such a strange and amazing experience when you take off. It’s silent and suddenly you’re lifted up into the air. It feels like the most natural thing in the world because you’re under no real pressure. It’s not like being in a plane where you are shunted around and feel like you are fighting nature.”

“It was inspiring to watch George work,” says Lieberman, “as not only did he make the overall composition of the film look stunning, but the film owes its energy to George and his guerrilla-style filmmaking in the basket.”

In the end, for Steel the chance to film whilst in the sky was a real joy. “As a cameraman, it’s been a true gift. We floated around some of the most incredible skylscapes anyone is ever going to see on film. I’ve got the best job in the world.”

## **Crash Landing**

The filming also required a leap of faith from the principals, who had to complete some stunt work at height. “The most important thing you need to know is that Amelia goes through many more physical extremes than James,” says Redmayne. “Felicity’s physicality is formidable in this film. She is so hardcore and robust that it puts me to shame.”

Jones found herself reunited with Bailey, who had acted as her stunt double on *Rogue One: A Star Wars Story*. “It was wonderful to work with Helen again. We know each other very well and have built up a really strong working relationship,” says Jones.

After weeks of stunt rehearsals and training with an expert aerialist, Jones was ready to take her performance to the skies. Whilst at 2,000 feet, in a replica gas balloon, Jones climbed the ropes of the Mammoth for real, pulling herself up from the basket and onto the hoop.

Lieberman recalls that moment with awe. “Felicity is one of the toughest people I’ve worked with. She is an action star and is absolutely, unequivocally fearless.”

For Harper, it was Jones’s ability to complete the arduous stunt work whilst simultaneously staying in character that amazed him. “The strength and stamina Felicity endured for the stunts, at the same time as never wavering on the delicacy and subtlety of Amelia Wren, was really wonderful to watch.” As well as filming in the air and completing physical stunts in the name of realism, in order to fully understand what Glaisher would have felt at extreme heights, Redmayne and Harper undertook hypoxia training. This simulated the feeling of the brain becoming deprived of oxygen at high altitudes. Additionally, during the scenes where the balloon faced freezing temperatures, a cold box was built around the balloon in the studio so that during filming, the actors’ breath was visible.

What is more, their hands were plunged into ice between takes so that their on-screen shivers and blue lips are genuine. “The dedication of the actors to these roles has been nothing short of extraordinary,” concludes Lieberman.

### **Back Down to Earth**

The process of making *The Aeronauts* proved unique. As well as being intense and physically demanding, the endeavour was always for the utmost authenticity in the re-enactment of a story based on real events. A film about Victorian-era scientific exploration and the emergence of weather forecasting is made ever more compelling by precise attention to detail, the focus on a powerful on-screen relationship, and incredible stunts, some performed in mid-flight and in tough environmental conditions. The filmmakers came to truly appreciate the ground-breaking endeavours of James Glaisher and his peers all those years ago.

Even more than this, for Harper and his lead actors, Redmayne and Jones, the film has left them with a sense of awe about both humanity and our planet.

“It’s a film about hope and feeling that anything is possible,” asserts Jones. “In these times, which are increasingly becoming more complicated and worrying, it’s great to have a film that is about optimism and to remind people that humans are capable of great things when they put their minds to it.”

Redmayne agrees with his co-star and explains, “*The Aeronauts* for me is a film about the freedom and the wonder of looking up. It’s a film about defying expectation and refusing to be boxed in by society.”

“It’s taught me about the childlike wonder inside me, and about the possibilities of humanity to go forth and uncover secrets that could improve all our lives,” concludes Harper. “The idea of exploration and pushing the frontiers of what is possible is always relevant, whether that’s space travel now or flight in 1862. There’s always a new frontier to learn about.”

## ABOUT THE CAST

**FELICITY JONES (Amelia Wren)** is best known for her Academy Award®, BAFTA, SAG and Golden Globe®-nominated starring role opposite Eddie Redmayne in James Marsh's *The Theory of Everything*. Most recently, Jones starred as Supreme Court Justice Ruth Bader Ginsburg in biopic *On the Basis of Sex*, directed by Mimi Leder from a Daniel Stiepleman script.

Jones is set to co-star in George Clooney's untitled Netflix adaptation of Lily Brooks-Dalton's 2016 novel Good Morning Midnight.

Born and raised in the U.K., Jones started her acting career as a young child but continued to pursue her education and eventually earned a degree from Oxford. American audiences first took notice of her in 2011 as the star of Drake Doremus' *Like Crazy*, opposite the late Anton Yelchin. The film debuted at the Sundance Film Festival to critical acclaim, earning the Grand Jury Prize for American Dramatic Film and netting Jones a Special Jury Prize for acting. She was named Breakthrough Actor at the Gotham Awards and the National Board of Review also recognized her with its Breakthrough Performer Award.

In 2016 Jones led the cast of *Rogue One: A Star Wars Story*. Earlier that year, she starred in Ron Howard's *Inferno*, opposite Tom Hanks, and J.A. Bayona's *A Monster Calls*. Jones' prior film credits include Ralph Fiennes' *The Invisible Woman*, alongside Fiennes and Kristin Scott Thomas; Rupert Goold's *True Story*, opposite Jonah Hill and James Franco; *Breathe In*, which reteamed her with director Drake Doremus; and Marc Webb's *The Amazing Spider-Man 2*, co-starring Andrew Garfield and Emma Stone. Her extensive television credits include the critically acclaimed BBC project "The Diary of Anne Frank," a guest-starring role on HBO's hit series "Girls" and Jane Austen's "Northanger Abbey."

Jones is the global face of the luxury skincare and cosmetics brand Clé de Peau Beauté, the Shiseido Group's prestige brand.

**EDDIE REDMAYNE (James Glaisher)** is perhaps best known for his portrayal of the world-famous physicist Stephen Hawking in *The Theory of Everything*, directed by Academy Award winner James Marsh and co-starring Felicity Jones,

Emily Watson and David Thewlis. For his astonishing performance Redmayne won the Oscar® for Best Actor as well as Golden Globe, SAG and BAFTA awards in the same category. In 2015 he co-starred alongside Alicia Vikander in Tom Hooper's *The Danish Girl*, for which he earned Academy Award, Golden Globe, SAG and BAFTA nominations.

Redmayne was last seen reprising the role of Newt Scamander in *Fantastic Beasts: The Crimes of Grindelwald*, the sequel to the first installment in the film franchise, *Fantastic Beasts and Where to Find Them*. Directed by David Yates, the latest J.K. Rowling adaptation saw Redmayne star in the lead role alongside Katherine Waterston, Jude Law and Johnny Depp.

Previously, Redmayne lent his voice to the animated family film *Early Man*, directed by Nick Park and featuring performances by Maisie Williams and Tom Hiddleston. He also appeared in *Jupiter Ascending*, opposite Channing Tatum and Mila Kunis; *Les Misérables*, alongside Anne Hathaway and Hugh Jackman; *The Yellow Handkerchief*, with Kristen Stewart and William Hurt; *Savage Grace*, opposite Julianne Moore; *Elizabeth: The Golden Age*, co-starring Cate Blanchett, Geoffrey Rush and Clive Owen; and *The Other Boleyn Girl*, with Natalie Portman and Scarlett Johansson.

Redmayne's onscreen debut came in 2006 with a role in Robert De Niro's *The Good Shepherd*, playing the son of Matt Damon and Angelina Jolie's characters.

The actor's work in television includes three miniseries: BBC's "Birdsong," with Clémence Poésy; Starz's "The Pillars of the Earth," co-starring Matthew Macfadyen and Hayley Atwell; and BBC's "Tess of the D'Urbervilles," alongside Gemma Arterton.

In 2010 Redmayne won both Tony® and Laurence Olivier awards for his outstanding performance in Michael Grandage's critically acclaimed theatrical production "Red," which transferred from the Donmar Warehouse to the Golden Theatre on Broadway. He also received critical acclaim for his West End performance in Edward Albee's powerful drama "The Goat, or Who Is Sylvia?," winning the 2004 London Evening Standard Award and the 2005 London Critics' Circle Theatre Award for Outstanding Newcomer. He was also nominated at the 2005 Olivier Awards for Best Performance in a Supporting Role. Following this, he took to the stage again in Christopher Shinn's "Now or Later," at the Royal Court

Theatre. He also played the title role in “Richard II,” for which he won the Critics’ Circle Award.

**HIMESH PATEL (John Trew)** was picked as one of 2019’s Screen International Stars of Tomorrow. He recently starred in the leading role in rock ‘n’ roll comedy *Yesterday*, directed by Academy Award winner Danny Boyle and written by Richard Curtis. Patel can be seen performing new versions of the Beatles’ most beloved hits alongside co-stars Lily James, Kate McKinnon and Ed Sheeran.

Next, Patel stars in Armando Iannucci’s new HBO series “Avenue 5,” opposite Hugh Laurie, Josh Gad and Zach Woods, as well as a six-part adaptation of Eleanor Catton’s Man Booker Prize winner *The Luminaries*, co-starring Eva Green, Eve Hewson and Marton Csokas.

Patel made his acting debut in 2007 on the hit BBC soap “EastEnders,” on which he co-starred until 2016. His other notable work includes the award-winning play “People, Places and Things,” directed by Jeremy Herrin and starring Denise Gough, and “Don Juan in Soho,” directed by Patrick Marber and starring David Tennant and Adrian Scarborough. Patel acted as associate producer on Sarmad Masud’s feature debut *My Pure Land*. He previously starred in Masud’s *Two Dosas*, winner of Best Short Comedy at the 2015 London Short Film Festival.

**PHOEBE FOX (Antonia)** is a British actress from London who trained at RADA. She recently starred in “Curfew,” opposite Sean Bean, Malachi Kirby and Miranda Richardson, and *Eye in the Sky*, alongside Helen Mirren, Aaron Paul and the late Alan Rickman. She also appeared in the three-part BBC drama “Life in Squares,” written by BAFTA winner Amanda Coe and co-starring James Norton and Catherine McCormack. She played Queen Anne in the second season of the BBC miniseries “The Hollow Crown,” opposite Benedict Cumberbatch, Judi Dench and Hugh Bonneville.

Fox’s upcoming releases include *Intrigo: Samaria*, directed by Daniel Alfredson and based on Hakan Nesser’s novels, as well as “The Great,” co-starring Elle Fanning and Nicholas Hoult.

Fox recently starred in Stephen Poliakoff’s six-part BBC series “Close to the Enemy,” with Jim Sturgess, Alfie Allen and Angela Bassett. She and Nikki Amuka-



Bird were the female leads in the BBC's feature-length adaptation of Zadie Smith's NW.

In 2014 Fox was seen opposite Tom Hollander in the BBC drama "A Poet in New York," directed by BAFTA winner Aisling Walsh. She also starred in the BBC's hit series "The Musketeers," as the Duchess of Savoy. That same year she appeared on the big screen in the horror film *The Woman in Black: Angel of Death*, alongside Helen McCrory and Jeremy Irvine. 2014 also saw Fox star in Tom Harper's *War Book*.

Fox was named to the 2011 Screen International Stars of Tomorrow list. She also starred in the "Black Mirror" episode "The Entire History of You," alongside Jodie Whittaker, Amy Beth Hayes and Tom Cullen. In 2012 and 2013 she appeared on the series "Coming Up," "New Tricks" and "Switch."

Fox is well known for her roles on stage. In 2011 she was nominated for the Evening Standard Theatre Awards' Outstanding Newcomer honors for her performance in "As You Like It," at London's Rose Theatre. She was also shortlisted for the Milton Shulman Award for Outstanding Newcomer for her role in "The Acid Test." Fox's other theater credits include the Tony winner (Best Revival of a Play) "A View From the Bridge," opposite Mark Strong, and "Twelfth Night," alongside Tamsin Greig. She played Cordelia in "King Lear" at the Almeida in London and Anne in "There Is a War" at the National Theatre. Fox recently returned to the National Theatre in Ella Hickson's new play, "Anna."

**TOM COURTENAY (Arthur Glaisher)** won his first BAFTA (Most Promising Newcomer in a Leading Film Role) for *The Loneliness of the Long Distance Runner* (1962), directed by Tony Richardson. Courtenay starred alongside Michael Redgrave. He also received BAFTA nominations for his roles in *Billy Liar*, directed by John Schlesinger; *King and Country*, alongside Dirk Bogarde; and Peter Yates' *The Dresser*, for which he won a Golden Globe and was nominated for an Academy Award. Courtenay had earlier received an Oscar nomination (Best Actor in a Supporting Role) for David Lean's classic *Doctor Zhivago*.

More recently, the actor was seen in such films as *King of Thieves*, *The Guernsey Literary and Potato Peel Pie Society*, *Dad's Army*, *Gambit* and *Quartet*. In 2015 he starred alongside Charlotte Rampling in the Academy Award nominee *45 Years*, directed by Andrew Haigh. Courtenay's other film credits include *Private Potter*,

*King Rat, Operation Crossbow, The Night of the Generals, Otley, One Day in the Life of Ivan Denisovich, The Last Butterfly, Let Him Have It, Last Orders, Nicholas Nickleby and The Golden Compass.*

Courtenay's work on television includes recent roles in "Grandpa's Great Escape," "Little Dorrit," "The Royle Family," "The Old Curiosity Shop," "Redemption," "Ready When You Are Mr. McGill" and "A Rather English Marriage," for which he won a BAFTA.

The actor may be best known for his work in the theater, having made his stage debut in 1960 with the Old Vic Theatre Company. His more recent roles on stage have included the one-man show "Pretending to Be Me," based on the poems and writings of Philip Larkin, and Brian Friel's "The Home Place." His long association with the Royal Exchange Theatre in Manchester includes early roles in "She Stoops to Conquer," "Charley's Aunt" and "The Rivals" as well as the more recent productions "The Miser," "Uncle Vanya" and "King Lear." Other roles on Broadway and the West End include "Otherwise Engaged," "The Dresser," "Moscow Stations," "Time and Time Again," "The Norman Conquests," "Clouds" and "Art."

Courtenay's book Dear Tom, based on the letters his mother wrote to him while he was a student in London, was published by Doubleday in 2000. In 2001 he received a knighthood for his 40 years of service to cinema and theatre.

**ANNE REID (Ethel Glaisher)** was most recently seen in Russell T. Davies's TV series "Years and Years," for BBC and HBO. In 2018 she appeared in the second season of the BBC comedy series "Hold the Sunset." Reid will next be seen in "SAS: Red Notice," directed by Magnus Martens.

In 2003 Reid starred alongside Daniel Craig in Roger Michell's *The Mother*, a performance for which she won the London Critics Circle Film Award for British Actress of the Year and received BAFTA, BIFA and European Film Award nominations for Leading Actress. In 2013 Reid earned a BAFTA nomination (Best Leading Actress) for her performance as Celia in the BBC's "Last Tango in Halifax," a role she has reprised for four seasons.

Also an admired stage performer, Reid was recently seen in Oscar Wilde's "A Woman of No Importance" at London's Vaudeville Theatre.



## ABOUT THE FILMMAKERS

**TOM HARPER (Director)** has helmed feature films such as *The Scouting Book for Boys* (2010), *The Woman in Black: Angel of Death* (2015) and *War Book* (2015), which opened the Rotterdam International Film Festival. His most recent feature was *Wild Rose*, starring Jessie Buckley, Julie Walters and Sophie Okonedo. The film was released in the summer of 2019 to widespread critical acclaim.

Harper was born and brought up in North London. He started out making award-winning short films such as *Cubs* (2006) and *Cherries* (2007) before moving on to direct a range of television drama, including the series “Misfits,” “This Is England ’86” and “Peaky Blinders.” In 2016 Harper directed all six episodes of the multiple-award-winning BBC1 miniseries “War & Peace,” starring Paul Dano, Lily James and James Norton.

**JACK THORNE (Writer)** began his screenwriting career on the hit U.K. television series “Shameless” and “Skins” and was also a lead writer on the darkly comic Channel 4 series “Cast Offs,” broadcast in 2009. Thorne’s other small-screen work includes “The Fades” for BBC Three, and three “This Is England” miniseries. Thorne created “Glue” (2014), an original pan-European crime thriller, and the BAFTA-nominated four-part drama “Kiri,” which aired in 2018 on Channel 4.

The screenwriter’s upcoming projects include “His Dark Materials,” Thorne’s adaptation of the Phillip Pullman book series for BBC/HBO; “The Light,” a new miniseries for Channel 4; and “The Eddy,” a musical series he wrote for director Damian Chazelle and Netflix.

Thorne has won five BAFTAs in the course of his career. He won two in 2012 (Best Miniseries and Best Drama Series), for “This Is England ’88” and “The Fades”; and two in 2016 (Best Single Drama and Best Miniseries), for “Don’t Take My Baby” and “This Is England ’90.” Thorne’s original four-part series “National Treasure,” starring Robbie Coltrane, Julie Walters and Andrea Riseborough, won Best Miniseries in 2017.

Additionally, Thorne wrote the original features *The Scouting Book for Boys* and *War Book*, adapted *A Long Way Down* from Nick Hornby’s book and was a writer on *Wonder*, starring Julia Roberts, Owen Wilson and Jacob Tremblay. His

upcoming releases include the Marie Curie biopic *Radioactive*, starring Rosamund Pike, and the adaptation *The Secret Garden*, starring Colin Firth and Julie Walters.

Thorne also writes for the stage. His produced plays include “The Solid Life of Sugar Water” and adaptations “A Christmas Carol,” “Let the Right One In” and “Harry Potter and the Cursed Child.” The latter play, which Thorne wrote from an original story by J.K. Rowling, John Tiffany and himself, won 11 Olivier Awards including Best New Play and 10 Tony Awards, also including Best Play. His most recent play, “The End of History,” saw him reunited with director John Tiffany and was recently shown at the Royal Court. Thorne is an associate at the Old Vic Theatre, London, and a patron of Graeae Theatre Company.

**TODD LIEBERMAN (Producer)** is a co-owner of Mandeville Films and Television. He is one of the leading producers in the entertainment industry today. His Universal-based company, Mandeville Films and Television, is among the most profitable and respected production labels in the entertainment industry. Its titles include *Wonder*, *Stronger*, *Beauty and the Beast*, *The Fighter*, *The Muppets* and *The Proposal*. In total, Mandeville has had eight films open at No. 1 at the box office and they have been nominated for 11 Academy Awards, winning three.

Prior to joining Mandeville, Lieberman acted as senior vice president for international finance and production company Hyde Park Entertainment, which produced and co-financed such films as *Anti-Trust*, *Bandits* and *Moonlight Mile*. Lieberman then established himself at international sales and distribution giant Summit Entertainment, where he quickly moved up the ranks after pushing indie sensation *Memento* into production and acquiring the box-office smash *American Pie*.

In 2001 Lieberman was named one of the “35 Under 35” industry professionals to watch as identified by *The Hollywood Reporter*, which also ranked Lieberman among the 30 most powerful producers in Hollywood.

Lieberman holds a B.A. from the University of Pennsylvania. He is a member of the Academy of Motion Picture Arts and Sciences and a judge for the Academy’s Nicholl Fellowship in Screenwriting. He is also a member of the Television Academy and a Producers Guild mentor, as well as an active member of the Los Angeles chapter of the Young Presidents’ Organization.

**DAVID HOBERMAN (Producer)** is one of the leading producers in the entertainment industry today and the founder and co-owner of Mandeville Films and Television, a profitable and respected production label. Since its founding in 1995 Mandeville has produced feature films that have grossed more than \$2.5 billion in domestic box-office receipts, and their slate includes a wide variety of genres, anchored by character-driven stories with universal, often uplifting themes.

Hoberman's most recent movies include Disney's live-action retelling of *Beauty and the Beast*, which has broken box-office records, and *Wonder*, based on R.J. Palacio's bestselling YA novel. Other notable films include *The Fighter*, *The Muppets*, *Muppets Most Wanted*, *Warm Bodies* and *The Proposal*. In the TV world Hoberman created the award-winning "Monk," a one-hour series for USA Network that aired for eight seasons.

Prior to forming Mandeville Films, Hoberman served as president of the Motion Picture Group of the Walt Disney Studios, where he was responsible for overseeing development and production for all feature films for Walt Disney Pictures, Touchstone and Hollywood Pictures. Hoberman was behind major blockbusters at the studio, including such notable films as *Pretty Woman*, *Father of the Bride*, *What About Bob?*, *Dead Poets Society*, *Ed Wood*, *Dangerous Minds*, *Ruthless People*, *Beaches*, *Three Men and a Baby* and *Honey, I Shrunk the Kids*. While an executive at Disney, Hoberman championed the first-ever full-length stop-motion animation feature, Tim Burton's *The Nightmare Before Christmas*.

Today, Hoberman is an associate professor at UCLA's Graduate School in the Producers Program as well as a member of the board of the Anxiety Disorders Association of America. He sat on the board of the Starlight Starbright Children's Foundation for more than 10 years and sat on the board of the Los Angeles Free Clinic for six years. Hoberman is also a member of the Academy of Motion Picture Arts and Sciences and the Academy of Television Arts and Sciences. He is a member of the board of Suffolk University in Boston and sits on the Board of Overseers at the Hammer Museum, Los Angeles.

**MARK ECKERSLEY (Editor)** has edited 12 feature films including *The Disappearance of Alice Creed*, starring Gemma Arterton; *Dredd*, with Karl Urban;

and *Filth*, starring James McAvoy. For the latter film Eckersley was a London Critics Circle Film Awards nominee for Best Editing. He recently finished editing Tom Harper's *Wild Rose*, starring Jessie Buckley and Julie Walters, which premiered at Toronto in 2018. Eckersley is about to start work on the thriller *I Care a Lot*, starring Rosamund Pike, Peter Dinklage and Dianne Wiest.

After studying English at Oxford University, Eckersley worked as a first assistant editor and visual effects editor on many British films, including *Billy Elliot* and the Danny Boyle films *Millions* and *Sunshine*. He also edited Tom Harper's short film *Cubs*, which won Best British Short at the British Independent Film Awards and was nominated for Best Short Film at the BAFTA Awards.

For television Eckersley edited three episodes of the first seasons of both "Peaky Blinders" and "The Crown." He has edited many British TV projects, including "War & Peace," "This Is England '86," "The Great Train Robbery" and the feature-length episode of "Black Mirror" titled "Hated in the Nation."

**ALEXANDRA BYRNE (Costume Designer)** designed the costumes for Kenneth Branagh's *Hamlet*, for which she garnered her first Oscar nomination. She received two additional Academy Award nominations for *Elizabeth* and *Finding Neverland* before *Elizabeth, The Golden Age* finally netted her the Oscar. Byrne worked with Branagh again on *Thor*, her first production with Marvel, and won a Saturn Award. More recently she collaborated with Josie Rourke on *Mary Queen of Scots*, a film for which she received Oscar, BAFTA and Costume Designers Guild (CDG) award nominations. Byrne also worked with Autumn de Wilde on her forthcoming Jane Austen adaptation *Emma*.

Byrne's other film credits include *Phantom of the Opera*, *Sleuth*, *The Garden of Eden*, *The Avengers*, *300: Rise of an Empire*, *Guardians of the Galaxy*, *Avengers: Age of Ultron* (Saturn Award win), *Doctor Strange* (Costume Designers Guild Award) and *Murder on the Orient Express*.

Byrne trained as an architect at Bristol University before studying theater design at the English National Opera, under the legendary Margaret Harris. She has worked extensively in television and theater, both as a set and costume designer. Her television credits include Roger Michell's "Persuasion," for which she received the BAFTA Award for Best Costume Design, and "The Buddha of Suburbia," for which she received a BAFTA nomination and an RTS Award.

Byrne received a Tony Award nomination for Best Set Design for “Some Americans Abroad,” which transferred from the Royal Shakespeare Company to Lincoln Center Theater in New York.

**JENNY SHIRCORE (Hair & Makeup Designer)** is an exceptional designer who has worked on a vast array of critically acclaimed projects and received three Academy Award nominations, winning for her work on Shekhar Kapur’s *Elizabeth*, starring Cate Blanchett. She has been nominated for eight BAFTA Awards, winning for *Elizabeth*, *The Young Victoria* and *The Dresser*, starring Sir Anthony Hopkins and Sir Ian McKellen.

Most recently, Shircore handled hair and makeup design for *Beauty and the Beast*, *The Nutcracker and the Four Realms*, *Mary Queen of Scots* (for which she earned Academy Award and BAFTA nominations) and *Kingsman: The Great Game*.

Shircore’s work has allowed her to collaborate with some of the finest talent in feature films, including the highly respected directors Stephen Frears and Neil Jordan. Her high-profile projects include *Notting Hill*, *Vanity Fair*, *The Girl with a Pearl Earring*, *Elizabeth: The Golden Age*, *Mrs. Henderson Presents*, *Clash of the Titans*, *My Week with Marilyn*, *Suite Française*, *Macbeth* and *Great Expectations*.

**DAVID HINDLE (Production Designer)** has, over the last 20 years, worked alongside the most creative designers in the industry. In 2011 he won an Art Directors Guild Award for his work on *The King’s Speech*, one of several such nominations he has been honored with over the years. From the acclaimed *The Theory of Everything* to the recent hit *Bohemian Rhapsody*, variety and quality have been consistent aspects of his highly prolific work.

Hindle and Christian Huband have collaborated several times over their many years working within film and television art departments, sharing credits on such productions as “Henry VIII,” starring Ray Winstone, and Jane Campion’s *Bright Star*. Not only have they developed their own unique skill sets, they have also built reputations as consistent and reliable practitioners of this specialist craft. Now, in combining their resources, knowledge and experience, not only are they



are able to draw on a much broader frame of reference, but each of their respective abilities complement and amplify the other's.

Hindle was trained in architecture and worked for a London practice before studying film design and embarking on his career in the entertainment industry.

**CHRISTIAN HUBAND (Production Designer)** has been consistently engaged on the highest-profile projects for more than 20 years. In 1998 he was Emmy Award®-nominated for his work on period adventure epic "Horatio Hornblower: The Fire Ship" and in the years since he has won several Art Directors Guild Awards. Huband's work has taken him around the world on film productions ranging from Steven Spielberg's *Munich* to Martin Scorsese's Academy Award winner *Hugo*. He has also worked alongside some of the finest production designers in the business, collaborating on such projects as *Anna and the King*, the *Harry Potter* film franchise and, more recently, the *Fantastic Beasts* series.

Working in a number of roles, from set decoration to visual effects, Huband has developed a broad range of skills and experiences, culminating in a supervising art director role on projects ranging from studio movies of the largest scale, such as *Justice League*, to location filming in remote Azerbaijan for the independent feature *Ali and Nino*.

Huband and David Hindle have collaborated several times over their many years working within film art departments, sharing credits on such television series and films as "Henry VIII," starring Ray Winstone, and Jane Campion's *Bright Star*. Not only have they developed their own unique skill sets, they have also built reputations as consistent and reliable practitioners of this specialist craft. Now, in combining their resources, knowledge and experience, not only are they able to draw on a much broader frame of reference, but each of their respective abilities complement and amplify the other's.

**JULIE HARKIN (Casting)** is a London-based casting director who works in both film and television. Her recent television projects include HBO's "Industry," directed by Lena Dunham, and the HBO/BBC co-production "January 22<sup>nd</sup>," written by and starring Michaela Coel. Up next are Amazon's "The Feed," BBC's

"The Luminaries," Starz/BBC's "The Dublin Murders" and the Fox International/Canal Plus project "War of the Worlds," starring Gabriel Byrne.

Harkin's film credits include James Watkins' *Eden Lake*, Max Minghella's *Teen Spirit* and Michael Pearce's BAFTA nominee *Beast*. Her television projects of note include the BAFTA winners "Misfits" and "The Fades" as well as "Informer" (BAFTA nominee), "Kiri" and "MotherFatherSon," starring Richard Gere in his first U.K. television role. Harkin also cast the BBC's acclaimed adaptation of Tolstoy's "War & Peace."

# CREDITS

AMAZON STUDIOS PRESENTS

A MANDEVILLE  
FILMS POPCORN  
STORM ONE  
SHOE FILMS  
PRODUCTION

EDDIE REDMAYNE FELICITY JONES

PHOEBE  
FOX  
HIMESH  
PATEL

REBECCA  
FRONT ROBERT  
GLENISTER

VINCENT  
PEREZ ANNE  
REID

AND  
TOM COURTENAY

CASTING BY  
JULIE HARKIN  
CDG

VISUAL EFFECTS  
SUPERVISOR LOUIS  
MORIN

MUSIC BY  
STEVEN  
PRICE

HAIR & MAKE UP  
DESIGNER JENNY  
SHIRCORE

COSTUME  
DESIGNER  
ALEXANDRA  
BYRNE

EDITOR  
MARK  
ECKERSLEY

PRODUCTION  
DESIGNER  
CHRISTIAN HUBAND  
DAVID HINDLE

DIRECTOR OF  
PHOTOGRAPHY GEORGE  
STEEL

EXECUTIVE  
PRODUCER JACK  
THORNE RICHARD  
HEWITT

PRODUCED BY  
TODD LIEBERMAN  
p.g.a. DAVID  
HOBERMAN p.g.a.

PRODUCED BY  
TOM HARPER  
p.g.a.

INSPIRED BY THE  
BOOK 'FALLING  
UPWARDS' BY  
RICHARD HOLMES

STORY BY  
TOM HARPER AND JACK THORNE

SCREENPLAY  
BY JACK  
THORNE

DIRECTED  
BY TOM  
HARPER

Unit Production Manager Jennifer

Wynne First Assistant Director

Adam Lock

Key Second Assistant Director

Jamie D.

---

Allen Post Production Supervisor

Miranda

Jones

## **CAST**

**(in order of appearance)**

Amelia Wren Felicity

Jones Pierre Rennes

Vincent

Perez

Antonia Phoebe Fox

Charlie Lewin Lloyd

John Trew Himesh

Patel

James Glaisher Eddie

Redmayne Ned Chambers

Robert

Glenister

Airy Tim

McInnery Charles Green

Thomas

Arnold

Arthur GlaisherTom  
Courtenay Ethel Glaisher  
Anne Reid  
Poppy Lisa  
Jackson Aunt Frances  
Rebecca

Front  
Antonia's Daughters Elsa Alili  
Connie  
Price Posey the Dog  
Bella

Stunt Coordinator  
Adam Kirley  
Assistant Stunt Coordinator  
Ben  
Dimmock Amelia Wren Stunt Double  
Helen  
Bailey  
James Glaisher Stunt Double  
Anthony  
Skrimshire HOD Stunt Rigger  
Lou Horvath  
Stunt Riggers Ginger McCarthy  
Jody Keys  
Rory  
Mulroe  
Stunt Department Coordinator Sarah Greensmith

#### Stunt Department

Annabel  
Canaven  
Adam Collins  
Matt Crook  
Dominique  
Dumaresq  
Josie Forman  
Luke Gomez  
Daniel  
Griffiths  
Steve Jehu  
George  
Kirby Tina

Maskell  
Casey  
Michaels  
Brian  
Nickels  
Charles  
Ramsay  
Shane Robert

Associate Producer Jack

Peters Visual Effects Producer

Annie

Godin

Script Supervisor Marnie Paxton-

Harris Financial Controller Neil

Chaplin



Production Coordinator Sheerin Khosrowshahi-

Miandoab Supervising Sound Editor Lee

Walpole

Digital Intermediate Colourist

Simone

Grattarola Supervising Visual Effects Editor

Russell

Pawson

Set Decorator Sophie

Hervieu Art Director

Alice Sutton

Standby Art Director Mary Buri

Production Buyer Claire

Grainger

Assistant Art Directors Charlotte Hutchings

Neneh

Lucia Assistant Set Decorator

Rebecca

Todd

Assistant Buyer Irene Moreno

Feliu Art Department Assistant

Imogen

McGrath

Set Decorator Draughtsman

Yelle

Rebry Draughtsperson

Jasmine

Lean

Art Department Trainee Amy

Thompson Graphics Designer

Louise

Begbie

Assistant Graphics Designer

Maddy

Westaway Storyboard Artist

Jenny Turner

A Camera Operator  
George Steel A Camera 1st  
AC Harry Bowers A  
Camera 2nd AC Alex  
Finlayson  
Central LoaderMax MacGechan  
Camera Trainees  
Freddie  
FitzHerbert  
Adam Kavanagh

Digital Imaging Technician

Tom  
Gough Digital Imaging Technician  
Assistant Rick  
James

Video Operator Lisa  
Trinder Video Assistant  
Ryan March Video Trainee  
Jody Roberts  
Lab Data Managers Laura Redpath  
Fred Fournier

Production Sound Mixer Tom

Williams 1<sup>st</sup> Assistant Sound  
Peter  
Davis  
2<sup>nd</sup> Assistant Sound Gwendolen  
Sena Sound Trainee  
Keith  
Morrison

Property Master Steve  
Morris Assistant Property Master  
Jack Salkeld  
Supervising Standby Props  
Gary

Greenham  
Standby Props Paul  
Greenham Dressing Props  
Paul

Burrows  
David  
Conway  
Dean  
Morris

Action Prop Buyer Shurouq  
Alqusane Storeman  
Christian

Mcdonald  
Props Painter Tony Eden  
Drapes Master Laurent  
Ferrie Drapesperson  
Jean-Louis

Riols  
Supervising Propmaker Jim  
McKeown Prop Modellers  
Daniel

Hoskins  
Simon  
Gosling  
Paul  
Scotson  
Andrew  
Stead

Modeller Painter Laura  
Skinner Junior Prop Modeller  
Chris

Lewis

First Assistant Editors Kelly Allum  
James Panting  
Second Assistant Editor Kimberley  
Coupland  
Music Editor Bradley Farmer  
Visual Effects Compositors

D'Avino

Toosi

Scarlett Mulraine-Simkin

Lawrence

Oliver Brown

Daniel Bocking

Floor Best Boy John  
Harris Shooting Electricians  
Andy  
Purdy  
Melvin Hayward-  
Ball Tom Grayley  
Shooting Electrical Rigger  
Gary Moss  
Shooting Standby Riggers  
Derek  
Norbury  
Paul  
Moore Rigging Gaffer  
Ian  
Barwick  
Rigging Best Boy Mathew  
Buchan Rigging Electricians  
Tony Harlow  
Ricky  
Davies HOD Electrical Rigger  
Simon  
Dutton  
Supervising Electrical Rigger Trevor 'Trigger' Carey  
Riggers Graham Petherick  
Kevin Welch

Key Grip Andy  
Woodcock Best Boy Grip  
Ian Ogden  
Crane Grip Luke  
Chisholm Crane Tech  
Jody White  
Standby Rigger Sean  
McKeown Standby Carpenter  
JP McHugh  
Standby Painter Simon  
Hutchings Stagehand  
Sam Crowley

Costume Supervisor Charlotte  
Finlay Assistant Costume Designer  
Laura Smith  
Principal Costumers Jacqueline Harkin

Marco De  
Magalhaes Ciara  
McArdle  
Women's Crowd Supervisor  
Deborah  
Scott Men's Crowd Supervisor  
Dougie  
Hawkes Women's Crowd Fitters  
Carin Hoff  
Anna  
Cavaliere Men's Crowd Fitter  
Paul Yeowell  
Junior Men's Fitter Ben Allard  
Junior Crowd Costumers Shelley Zymanczyk  
Julia  
Piatkowska Chief Costume Cutter  
Dominic  
Young  
Chief Textile Artist Sarah Moore  
Assistant Cutter Kathryn Mysko Von  
Schultz Senior Costume Maker Marcia Smith  
Costume Makers Gemma Rasmussen-Brooks

Eve Collins  
Costume Embroiderer Laura  
Baverstock  
Crowd Alterations Jane  
Spicer Textile Artist  
Ivan  
Vasilev  
Costume Coordinator Zoé Le  
Moullec Costume Trainees  
Simon Bejer  
Daisy  
Curtis Alterations Trainee  
Astrid  
Dalton Crowd Costumers  
Cristy  
Watson  
Connor Dalton

Make-up & Hair Artists Sarah Kelly  
Jacqueline  
Bhavnani Joe  
Hopker  
Make-up & Hair Junior Claire  
Pompili Make-up & Hair Trainee  
Emily

Aherne  
Crowd Make-up Supervisor  
Marc  
Pilcher Assistant Crowd Make-up  
Supervisor Sam  
Smart  
Crowd Make-up Artists Adam James Philips  
Karen Teitge  
Chrissy  
Whitney  
Crowd Hair & Make-up Junior  
Oonagh  
Bagley Crowd Hair & Make-up Trainee  
Hollie  
Williams

Supervising Location Manager  
Richard  
George Location Managers

Emma  
Collinson  
James Buxton  
Emma  
Woodcock  
Emma Jane  
Richards  
Unit Manager Drew Payne  
Assistant Location Managers Anne  
Mouli Castillo  
James Kirby  
Locations Assistants Ariel Murray-Simmons  
Alice  
Doughty Josh  
Bradley  
VFX Editor Vicky  
Daneau VFX Senior Coordinator  
Yentle  
Ansay  
VFX Assistant Editor Jason Tremblay  
VFX Production Manager Alejandra Viejo Lopez  
de Roda VFX Lead Data Wrangler Dan  
Pearson  
VFX Data Wranglers Niamh McKenna  
Taylor Tulip-Close



VFX Onset Coordinator Lydia  
Bland VFX Onset Assistant  
Rob Bolding  
Additional VFX Supervisor  
Stuart Penn  
Additional VFX Producers Joanna Nodwell  
Claudia Dehmel

Special Effects Supervisor  
Mike  
Dawson Special Effects Floor  
Supervisor Manex  
Efrem  
Special Effects Technicians Ben Broadbridge  
James Gaunt  
Lee Hales  
Alistair  
Reynolds Neil  
Reynolds  
Charlie  
Stobart  
Richard West  
James Willis  
Special Effects Trainees Alexi Charalambous  
Joseph Mills

Construction Manager Jo Hawthorne  
Assistant Construction Manager  
Seamus  
Hawthorne

HOD Carpenter  
Simon  
Robilliard HOD Painter  
Gary Crosby  
HOD Rigger Brett Jeffray  
Supervising Carpenter Ciaran  
Donnelly Supervising Stagehand  
Michael  
Webb  
Carpenters Robert Bedborough  
Alan Biesty  
Paul Carter  
Ricky Carter  
Frank  
Collins

Aiden  
Convey Reg  
Paterson  
Matthew  
Perks Liam  
Moore  
Conner  
Robertson Improver Carpenter  
Toby Young  
Carpenter Trainee Liam  
Convey Painters  
Paul  
Gunner  
Jack O'Hara  
Mason  
Ramsey  
James  
Staples Joe  
Weston

Improver Painter George Ashley-  
Johnson Painter's Labourer Darren  
Togneri

Riggers Jed Burnett

Chris Rackley

Stagehand Josh

Bellchambers

Scenic Painters Rohan Harris

Satarupa Bradley

Movement Choreographer Alex

Reynolds Stand-in for Ms Jones

Helen

Raynham

Stand-in for Mr Redmayne

Jack Czajka

Assistant to Mr Harper

Courteney

Tan

Assistant to Mr Lieberman

Jo Fox

Tony

Curotto Assistant to Mr Hoberman

Julie

Meschko

Assistant to Ms Jones Robert Havill

Assistant to Mr Redmayne

Mollie

Denny-Gelder

Production Accountant Catherine Francis-  
Driscoll Post Production Accountant

Rachel Proudlove

1st Assistant Accountant

Ennis

Alhashimi Payroll Accountant

Lucy Barron

AP Supervisor Satu Sharp

Cashier Mollie

Walker

Accounts Assistant Felicity

Lyme Accounts Clerk

Tazine

Bogue

Onset Accounts Assistants

Hannah Wilkinson

Merissa Cole

Crowd Second Assistant Director

Christian Otty

Third Assistant Director Alexandra  
Beahan

Base PA Mac

Montero Set PAs

Grace

James

Liam

Thornton Crowd PA

Georgie

Barwick

Casting Associate Rae

Hendrie Casting Assistant

Nathan

Toth

Stills Photographer Robert Viglasky

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Jonathan Rutter

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Treats EPK Producers  
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Newton  
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Sound Post Production at Boom Post  
London Sound Designer Andy  
Kennedy

Sound Effects Editor Saoirse  
Christopherson Dialogue Editor  
Jeff Richardson

Foley Editor Sarah Elias

Foley Mixer Philip

Clements Foley Artists

Anna Wright

Catherine

Thomas ADR Recordist

Gibran Farrah

Sound Post Producer

Nicky

Poulton Re-recording Mixers

Stuart

Hilliker

Lee Walpole

Assistant Re-recording Mixers Rory

De Carteret

Andy

Wade Sound Bookings

Thea

Haslam

Sound re-recorded at Halo

Mix Technicians Hannes Wannerberger

Johnathan

Rush Halo Head of Film

David Turner

Sound Facility Producer Julia Reid

ADR Voice Casting Phoebe Scholfield, Sync

or Swim Visual Effects by Framestore,

Montreal

### **SUPERVISION**

Christian Kaestner  
Benjamin Magaña

Mark Curtis  
Britton Plewes  
Anthony Luigi  
Santoro

Joao Sita  
Jason  
Quintana  
Thaison  
Doan

Romain Arnoux  
Martin Macrae

### **PRODUCTION**

Coline Six  
Carole-Anne  
Hebert  
Bradley D. Jordan

Catherine  
Westgate  
Gabriel Jalbert  
Jaclyn  
Abrahante  
Christopher  
Mancini  
Marion Legoy  
Max T. Schwartz

Sabrina  
Gagnon  
Jennifer  
Ramos  
Ashley  
Ankiewicz  
Jack Crocker  
Yain P Russel  
Barnes  
Wheeler

Anouk  
L'Heureux  
Emmanuelle  
Gabay  
Gabrielle  
Davoine  
Patrick Allen

Ruchika Rawat

### **LEAD ARTISTS**

Alan SL Lam  
Alexandre Corbe  
Benjamin  
Cavarretta  
Charmaine  
Childs  
Danny Levesque  
Dominic Drolet  
Etienne Godin  
Eve Chauvet

Frederic Dupere  
Guillaume  
Palegie  
Hugo Gauvreau  
Isabelle Mainville  
Jorge Sanchez  
Fresno  
Karoly Matyas  
Keith Acheson  
Kevin Browne

Lars Erik  
Eriksen  
Marco  
Maggioni  
Marisa Ahn  
Mark Gordon  
Olga Velenta  
Patrick  
Comtois  
Prag  
Gargatte  
Reza  
Ghobadinic

Ruochen Wang  
Somnath Ramnath  
Rithe  
Stuart Munro  
Thomas Kayser  
Thomas Rich  
Victor Gutarra  
Zachary Lemire

### **DIGITAL ARTISTS**

Aaron Baudin  
Aélis Héraud

David Thibodeau  
Dimitri  
Semenchenko

Lauren Degrain  
Laurence Provost

Riccardo  
Mascia  
Riley  
Massender

Alejandro Lavrador Ibanez	Dobromila Kutnak	Laurianne Proud'hon	Rob Garner
Alexandre Allman	Elen Le Moing	Leon Li-Aun Sooi	Rosa Debals-Gonthier
Alexandre Francoeur Barbeau	Elisabeth Dugnas	Leonardo Sierra Montiel	Ruben Villoria
Aman Verma	Emeric Renard	Lilia Collar	Russell Horth
Amandine Claude	Emmanuel Brassard	Luc Girard	Ryan Bennett
Amitkumar Tembhare	Eric le Dieu de Ville	Luciano Maggio	Ryan Olliffe
Amol Ranjane	Fabien Kaci	Luigi Duranti	Salman Khan
Amr Elrouby	Fabien Vantroys	Manuj Basnotra	Sam Horgan
Andres Felipe Arias Gomez	Finley Mcneilage	Marc-Andre Dostie	Sarah Delguste
Andres Sempronii	Florian Sanchez	Marko Milicevic	Satyajit Jagadale
Andrew Savinskyi	Frédéric Godbout	Martine Chartrand	Scott Coates
Annie Caps-Wightman	Gabriel Naveau	Masashi Imagawa	Sean A. Mockler
Antoine Goethals	Gene Chee	Matthew Patience	Sebastian Hingston
Antoine Vinette-Lambert	Geoffrey Vattan	Matthieu Arnauld	Sebastien Girard
Armando Lombardo	George Fronimadis	Matthieu Presti	Shailendra Pandey
Arnaud Laberge	Gerald Bussink	Maurice Miller	Shwet Sharma
Artur Kocharyan	Gianluca Siciliano	Mehrnaz Tanbakoosaz	Simon Richardson
Attila Szapek	Harshad Gaikwad	Mei Fu	Sterling Azure Tipton
Avinash Manjhani	Himanshu Verma	Melanie Beaunoyer	Stoimen Dimitrov
Bassem Hawili	Jackie Salaun	Michael Rouayroux	Suresh Padmaraj
Benjamin Guay	Jade Guilbault	Morgan Lang	Tanya Kular
Benjamin Tan	Jade Lessard	Nathalie Bonnin	Thomas Dotheij
Benoit Lefebvre	James Parsons	Nathan Reid	Thomas Gillet
Bruno Nicolas	Jérôme Fortin	Nesta Smith	Tianlun Jiang
Calvin Fong	Jessica Chiarella	Nicolas Chavigny	Timothée Leruitte
Charles Bahous	John Saleem	Nikhil Kumar Sriwastva	Tobias Caparros
Charles Masse	Jon Hartley	Nitin Singh	Tristan Dunse
Chris Clough	Jonathan Desaulniers	Olivier Gilles	Tsz Ho Tsang
Christophe Lalonde Lavergne	Judit Somogyvari	Pascal Bruguiera	Ulf Gieseler
Christopher Helin	Julia Mueller-Madaus	Pedram Khoshbakht	Valentin Astier
Christopher Tuleya	Julian Chong	Peter Baxter	Victor Manuel Enriquez Diaz
Claudia Lechen	Julien Rousseau	Philippe Lord-Durocher	Vikram Tandale
Clément Saliba	Justine Le Sassier	Philippe Pelletier	Vitaly Musatov
Clint Rea	Karim Jeday	Phoenix Woung-Bi Lee	Vivek Sharma

Colin McBain-Hogg	Karine Fortin	Pierre-Edouard Merien	Viviane Assaad
Corin Pearce	Ken Shimizu	Pradeepkumar Vadisherala	Vladimir Isailovic
Daniel Batt	Kevin Christensen	Quentin Juhel	Yijia Liu
Dario Pedretti	Laura Languillet	Raphael Boisvert Desrochers	Zina Elayyan
	Laura Martin	Ray Ooi	

#### TECHNICAL SUPPORT

Carl Berube	Fabien Denni	Joyce Qiao	Olivier Pasquali
Christophe Clermont	Frédéric Fournier	Mathieu de Saint Jores	Pierre-Luc Seguin

#### Visual Effects by Rodeo

##### FX SUPERVISION

Ara Khanikian	Laurent Pancaccini	Julien Hery	Stéphane
	Rioux Martin Larrivée	Matthew Rouleau	

#### PRODUCTION

Annie Normandin	Marie-Pier Barrette	Ashley Anne Bellm	Julie Rotharmel
Julie Charron	Louis Esposto	Camille Michaud	Laurence Beaudoin-Auclair
Laurianne Monette	Tarn Huynh	Sébastien Moreau	Jordan Soles

#### LEAD ARTISTS

Josée Chapdelaine	François Couette	Louis-David Paquette	Alexandre Ménard
Joseph Dubé-Arsenault	Guillaume Therrien	Sylvain Nouveau	Daniel Lupien

#### DIGITAL ARTISTS

Marco Alfaro	Jasmine Eladas	Ferran Llàcer Álvarez	Célestin Salomon
Mathilde Andrieu	Scott M. Fedor	Laurent Makowski	Guillaume Siadous
Alexandru Banuta	Inaki Gegundez Vicente	Jesse Meler	Jean-Michel St-Pierre Lapierre
Hugo Battonnet	Audrey Geoffroy	Simon Mercier	Rémi Stompe
Steve Beaucamp	Martin Gorbea Sanchez	Nicolas Michaud	Elena Tchijkoff
Loic Beguel	Jimmy Goulet	David Monfette	Alexandra Torelli
Patrick Carrier	Olivier Goulet	Jonathan Moulin	Mai-Anh Tran
I Ling Chen	Carlos Guillen	Christopher Nix	François Turcotte
Marie-Pier Couture-Alain	Alexandre Guerre	Sum Pang	Pierre-Hughes



Patrick Couturier	Pierre-Simon Henri	Jennyfer Pellerin	Vachon
Anurag Deshmukh	Marie-Laurence Hudon	Florence Piché-Villeneuve	Mathieu Vézina
Guillaume Desmarais	Charles Labbé	Joshua Quiambao	Fiona Villate
Jean-Alexandre Dufour	Francis Larouche	Saul Rodriguez	Conal Wenn
Alexandre Durocher	Jimmy Lavallée	Croft Russell	Keisuke Yamashita

**Additional Visual Effects by  
Alchemy 24 SUPERVISION**

Jean-François 'Jafaz' Ferland Sébastien Chartier

**PRODUCTION**

Marie-Claude Lafontaine	Pierre-David Myles	Maxime Desforges	Fabien Labbé
	Marc A. Rousseau		

**DIGITAL ARTISTS**

Alain Lachance	Andris Pakalns	Bryan Hsu	Cyril Conforti
Olivier Péloquin	Nicolas Sabourin-Beausoleil	Didier Bertrand	Marie-Annick Desrosiers
Ismaël Gros	Simon Beaupré	Jessica Francoeur-Ducharme	Tabata Ortiz
Charles Richer	Valérie Dugas	Marie-Océane Courtois	Camille Dao
Jean-Pierre Riverin	Guillaume Chainé	Patrick Gagnon	Wesley Lemieux

Visualization by THE THIRD FLOOR, Inc  
Visual Effects Photogrammetry Character Scanning by Clear  
Angle Studios LTD Visual Effects Lidar Scanning by LIDAR  
LOUNGE

Colour and Finish by  
Company 3 Finishing  
Producers Laura  
Metcalfé  
Hannah  
Perkins Finishing Editors  
Tom Sugden  
Stuart Nippard  
Nikoleta  
Lanakova  
Finishing Coordinator Francois  
Kamffer Production Coordinator  
Cody  
Cardarelli

Colour Assistants Chris Francis

Jonas

Jangvad

Shing Hong

Chan

Dailies Producer Gemma  
Saunders Dailies Operators  
Marc Jason

Maier

Dan

Perry Data I/O

Dan

Helme

Fiorenza

Bagnariol

Gavin

McCarron

Technologists Paul Doogan

Anthony

Berardo Warren

Ince

Head of Dailies

Cherri

Arpino Head of Production

Todd

Kleparski Account Executive

Jon Gray

Head of Operations Claire McGrane

Pre-Grading by Time

Based Arts Colour Producer

Tom Johnson Colour

Assistants Myles Bevan

Max Ferguson-Hook

Medics by Feature

Medical Unit Medic

April Kiss

Construction Medic Angela

Rycroft Health & Safety by 1<sup>st</sup>

Option Safety

Health & Safety Consultant

Anne Shanley

Transport Captain Julian

Chapman Driver to Mr Harper

Carl

Isherwood

Driver to Mr Lieberman Dave

Gilbert Driver to Ms Jones

Alan

Emanuel

Driver to Mr Redmayne Paul

Andrews Driver to Mr Steel

Jim Fyans

Drivers David Grose

Maurice

Batson Brian

Wilson Jason

Mcallister

Rhys

Anthony

Minibus Drivers Mark Bellett

Buddy Blackwell

Catering by Word of Mouth

Catering Chefs Peter

Barton

Erik

McRobbie

Michael

Long

Luisa Locci  
Ben  
Strowger  
Coffee by Joe's Vintage Coffee Van  
Darren  
Queralt Craft Service by Fat  
Peach  
Shevaun Wood  
Natasha Cleary  
Elena Smith-  
Beech Maria  
Macdonald  
Joanna Parr

## **SECOND UNIT**

2nd Unit Director Adam  
Kirley 2<sup>nd</sup> Unit DOP/ B Camera Operator  
Gary  
Clarke  
Production Supervisor  
Alice Syed  
Production Coordinator  
Gemma  
Jones First Assistant Director  
Daniel  
Smith  
B Camera 1st AC Russell  
Kennedy B Camera 2nd ACs  
Kat Spencer  
Lawrence  
Beckwith B Camera Grips  
James Holloway  
Pete  
Myslowski C Camera Operator  
John Attwell  
C Camera 1st AC Alison Lai  
C Camera 2nd AC Elliot  
Dupuy Camera Trainee  
Dafydd  
Bates  
Digital Imaging Technician  
Adam  
Shell Video Operator  
Steve  
Petrie

Best Boy James  
Kennedy Libra Head Technician  
Connor  
Penfold  
Standby Rigger      Tony Moore

Make Up & Hair Trainee Hafasa  
Ghate Production Assistants Ed  
Fairweather  
Grace  
Smith Script Supervisor  
Nua  
Watford

Wire Camera SupervisorGavin  
Weatherall Stunt Winch Supervisor  
Jason Oettle  
Stunt Winch Technicians Mark Berry  
Neil Frazer  
Alex  
Macbride

Guy  
McDonald  
Vince  
Rivenell  
Rob Hayns  
Mikey  
Roberts  
Robomoco Kuka Technicians      David Amos  
Steven  
Amos Yan  
Hammond  
Dickon  
Mitchell

### **BALLOON AND DRONE UNIT**

Aerial Coordination by Flying Pictures  
Group Balloon Expert & Coordinator  
Colin Prescott  
Head of Operations Giles  
Johnson Operations Assistant  
Nat Evans  
Balloon Pilots John Rose  
Jonathan  
Harris Balloon Crew Chief  
Robin  
Batchelor  
Balloon Support      Mike Wolf  
Julia Radovic  
Tamara Pratt  
David Arms  
Dave  
Francis Jake  
Johnson Tom  
Lafferty  
James  
Atkinson  
Robert  
Moore  
'The Mammoth' Balloon manufactured by      Lindstrand  
Technologies Specialist Film Helicopter Pilot      Marc Wolff  
Aerial DOPs Adam Dale  
Simon Werry  
Eclipse Technician Basile  
Longchamp

Shotover Technician Joe  
Werry Multi Array Technician  
David

Arms

Ground Safety Phil Pickford  
Ian

Purnell UAV Pilot  
Dani

Rose

UAV Camera Operator Adam  
Sculthorp UAV Camera Technicians  
Chris

Williams

Sky-diving Camera Operator Andy Ford

### **ADDITIONAL PHOTOGRAPHY**

Line Producers Jim Spencer



Nick  
O'Hagan Production Managers  
Valentina  
Coccia  
Daniel  
Turner Assistant Production Coordinator  
Kirsty  
Barham  
Production Secretaries Maggie Foggett  
Josephina Van  
Leeuwen Production Assistant  
Jake Brown  
Assistant to Mr Lieberman  
Kate  
Hutchinson Third Assistant Director  
Josh  
Northover  
Set PA Kate Hicks

Dressing Props Sean Greenham  
Karl  
Koroscik  
Craig  
Tarry  
Storeman Marlon Cole  
Prop Coordinator Richard  
Magennis Chargehand Painter  
Laura Skinner

Best Boy Grip Tino Liverton  
Camera Trainees Niall Daly  
Enright  
Matthew  
Willson Digital Imaging Assistant  
Carrie  
Cooksley  
Video Operator Nick  
Kenealy Video Operator Assistant  
Glen  
Matthews

Electricians Lee Eldred  
Wick  
Finch Desk Operator

Matt

Hickin

Electrical Rigger Timothy Petherick

Standby Rigger Lawrence

Carter Standby Carpenter Lee

Hosken

Standby Painter Nick 'Noodles' Williams

Assistant Location Managers Tom Barnes

Emily

Coldwell Unit Manager

Jason

Atkins

Location Assistants Jordan 'JJ'

Payne Location Marshall

Darrel Green

VFX Data Wranglers Tim Leask

SFX Senior Technician Tony Smart

SFX Technician      Alex Simmonds

Costume Supervisors Georgina Gunner

Sheena

Wichary Make-up & Hair Artists

Louise

Luxton

Hannah

Edwards Crowd Makeup Artist

Dianne St

James

Crowd Hair and Makeup Junior

Lara Pace

Crowd Makeup Trainee Olivia

Ashman

Driver to Mr Lieberman Brian

Kelly Driver to Ms Jones

Jim Piku

Driver to Mr Redmayne Peter

Herst Driver to Mr Steel

Steve

Cooke

Montreal Visual Effects Element Shoot

Ken Caines, Jean Francois Vezina, Michael Yarmush, Stephanie

Girard-Hamelin, Alex Gaipo, Jonathan Della Vecchia, Chloe

Mercedes

Source Music Consultant Jack Arnold

Orchestrations David

Butterworth

Recorded at Abbey Road Studios, London and British Grove

Studios, London Scoring Engineers      John

Barrett

Gareth

Cousins Assistant Engineers

Matt Jones

Dan

Hayden

Andy

Cook

Score Mixed by Gareth Cousins at British Grove Studios, London

Orchestra Contractor Susie Gillis for Isobel  
Griffiths Ltd Orchestra Leader / Solo Violin Everton  
Nelson

Conductor Geoff  
Alexander Choir  
London

Voices

Choir Conductor / Choirmaster Ben Parry

Choirmaster Terry Edwards

Music Preparation Jill Streater, Global Music Services

Solo Violin Everton

Nelson Solo Cello

William

Scofield

Solo Trumpet Philip Cobb

Solo French Horn Richard Watkins

Glass Harmonica/ Music Glasses      Alastair Malloy  
Harp   Skaila Kanga  
Piano & Harmonium   Simon  
Chamberlain Percussion      Paul  
Clarvis

**‘The Aeronauts Waltz’**

Written by Jack Arnold  
Performed by Warren Zielinski, Martyn Jackson,  
Robert Ames, David Cohen, Leon Bosch, Paul  
Edmund-Davies  
Courtesy of Amazon Content Services LLC

**“Home to You”**

Written by Sigrid Solbakk Raabe & Steve  
Mac Performed by Sigrid  
Courtesy of Island Records  
Under license from Universal Music Operations LTD

Facilities provided by On-set Location

Services ltd HOD Facilities      Adam  
Vines  
Facilities   Mark Greaves  
Willie  
Heaney  
Anthony  
Payne

Security by Location

Assist Lead Security  
Tony Hyde  
Patrick  
Sweeney Security Ed  
Sweeney  
Office Security      Steve Sheehy

Animals Provided by Birds &

Animals UK Trainers  
Laura Ingall  
Jo Vaughan  
Guillaume  
Grange

Horse & Carriages provided by      Devil’s Horsemen

Horsemaster Chris  
DeClerk Vets  
Nick  
Snookes

Samantha Castle

Camera & Grip Equipment Provided by  
Panavision Lighting Equipment Provided  
by Panalux

Rigging Equipment Provided by Metro

Rigging Radio Communications

Provided by Audiolink On Set Internet

Provided by Tegg Ltd

Extras Casting by The Casting Collective & Extra People

Editorial services provided by  
Hyperactive Production Legal Services Provided  
by Harbottle & Lewis LLP

Legal Clearances Provided by Jeva  
Films Insurance Provided by Gallagher

Entertainment **SPECIAL THANKS**

Sophie Blanchard, Henry Coxwell, James  
Glaisher and all the brave Aeronauts who  
inspired this story.

Tia Anae, Rob Carlson, Dr Des Connolly, Lea Cuello, Benni Eimers, Willi Eimers,  
Naomi Funabashi, Katie Goldston, Georgina Harper, Dr Rebekah Higgitt, Rachel  
Holroyd, Anna Hughes, Heather Lieberman, Rachel Mason, Nicole Poritzky, Greg  
Slewett, Stuart Tubby, Josh Varney, Alexander Young, Laurie Zaks

Elizabeth Feilden, who inspired curious minds and daring spirits.

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